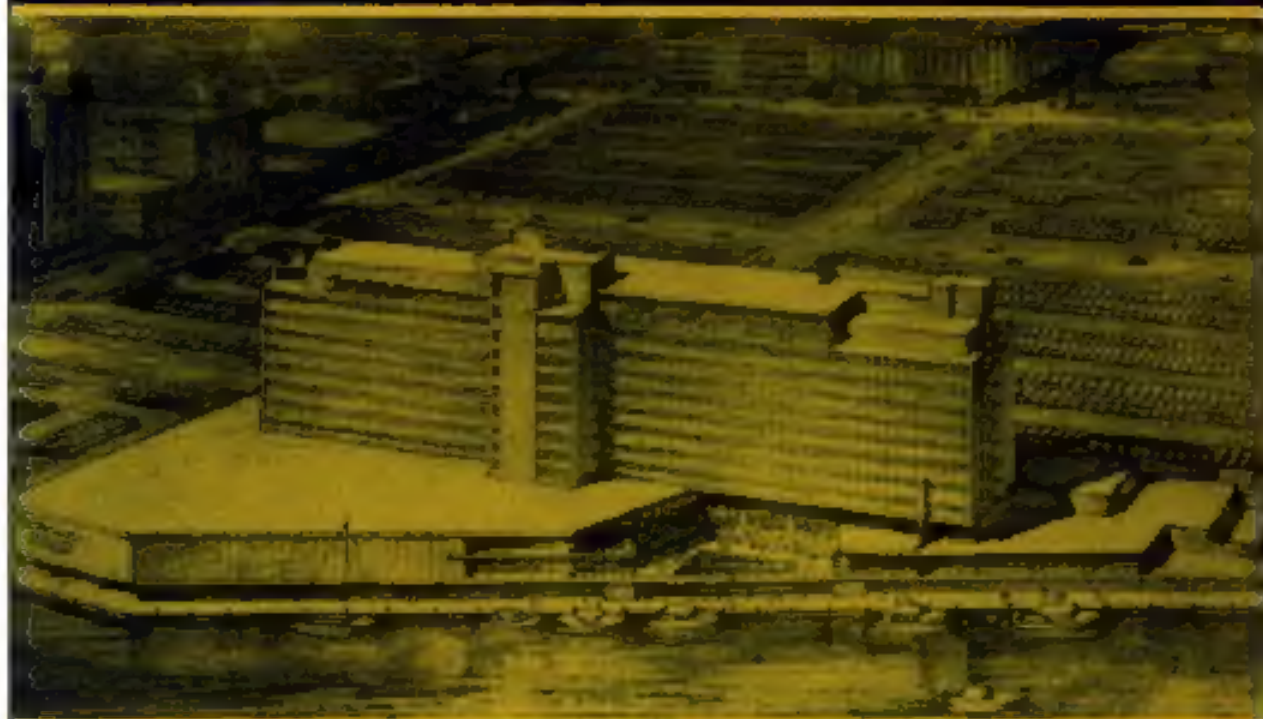


*The*

# Florida Architect

OFFICIAL JOURNAL of the FLORIDA ASSOCIATION OF ARCHITECTS of the AMERICAN INSTITUTE OF ARCHITECTS

**May, 1936**





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# The Florida Architect

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*The Challenge of Progress is Change*

**THE COVER**

This bird's-eye rendering by John E. Peterson, of the Miami firm of Peterson and Shaffer, shows the DuPont Plaza Center, No. One Miami, from the south. The 14-story exhibit-hotel-and-office building will front some 625 feet on Biscayne Bay and is scheduled for completion by January of next year. Story starts on Page 6.

**PUBLICATION COMMITTEE** — H. Samuel Kuss, Chairman, G. Clinton Gamble, Igor S. Poleritzky, Editor — Roger W. Sherman.

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## AGC State Convention Stresses Co-operation

Through the convention of the Florida State Council, AGC, held in Palm Beach, April 5-7, ran the thread of the general contractors' close association with architects. The eight-day convention's opening session featured an address by CLAUDE GAMBLE, President of the FAA, and delegates were welcomed by another architect, newly-elected Mayor of West Palm Beach, MATTHEW E. HOLLEY, who, with CLAUDE A. REESE, Mayor of Palm Beach, was introduced by the AGC Council's president J. HILBERT SAPP.

The FAA president outlined the work of the FAA-AGC-IFES Joint Cooperative Committee—a detailed report of which was later presented by the AGC Co-chairman W. H. ANNOZO—and commented particularly on the proposal of National AGC

President FRANK J. ROONEY that Florida develop a State-wide planning program (see F/A, March, 1955).

"This idea," said Gamble, "is a constructive one which should be developed into a practical reality without delay. It has the hearty endorsement of the FAA and it is my hope that some definite plan of action to bring a program of coordinated planning to Florida can be worked out in our joint cooperative committee."

The speaker cited present zoning practices in Broward County as one example of what he called "an obvious need for coordination toward which both architects and contractors should urge immediate action."

"What county zoning boards are now doing," he added, "is actually nothing but spot-zoning. And that's

(Continued on Page 32)

## AIA Reports on State Procedures

Architects doing, or hoping to do, State work will find a recently-issued document of the AIA of particular—though possibly academic—interest. It is a report on "State Construction Procedures" and essentially is a tabulation of a questionnaire sent to all 48 states relative to methods employed in the design and construction of State work.

Answers received from 42 states indicate that in 26, all architectural services are furnished by private architects—the situation in Florida—"with few exceptions." Eighteen of the States use a standard state form of contract; and 19 use AIA forms, either of the standard type or modified to meet individual conditions.

As to fees, 18 use schedules recommended by local AIA groups, 12 use "standard state fee schedules" some of which, however, have been developed through cooperation with local AIA organizations. Eight of the states reporting use a flat fee based on percentage of cost; and only two of those negotiate fees with architects.

The report contains a number of fee schedules in force by some states.

Florida's is not included, for four vary since schedules recommended by local AIA chapters are used. Of the schedules published, the southern states of Alabama and North Carolina show wide differences. Alabama's rates start at 6 percent for construction costs under \$50,000, range down to 3.7 percent for a cost of \$3 million. North Carolina's schedule is based on three classifications of buildings. For costs of \$50,000 or less fees are 7, 6½ and 6 percent for varying classifications. They range to 5, 4½ and 4 percent for costs between \$1 and \$2 million.

Highest schedule published was that of Montana with a 7.5 percent fee for costs less than \$50,000, ranging to 5 percent for costs between one and two millions and 3.5 percent for costs over \$4 million. Maryland's schedule took account of higher costs of "highly specialized and complicated work, including difficult alterations; also very small jobs, or jobs in remote locations." Jobs costing \$25,000 or under carried a 10 percent fee; those costing from \$2 million to \$4 million listed at 7 to 6½ percent.

THE FLORIDA ARCHITECT



*Engineers and Architects: Greeley & Hansen, Chicago.*

# Water Treatment in CONCRETE

The Coon Creek Water Plant near Oldemar, Florida, illustrates a pleasing and practical use of concrete in modern design. Built for the City of St. Petersburg for the softening and purification of its water supply, the buildings are of architectural concrete. Roof and floor slabs are *Flexcrete* precast concrete. Exterior walls are finished with White Portland Cement paint.

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MAY, 1956

3





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## It Reached a New High in Quality

Theme of the 1956 REGIONAL CONFERENCE OF THE SOUTH ATLANTIC DISTRICT, AIA, held at Durham, N.C., April 12, 13 and 14, was "New Materials and Construction in Architecture." It was admirably carried out with an excellent program of addresses and one of the most extensive exhibits of building products ever assembled at an AIA gathering.

But the speech-packed, three-city program—attended by over 400, of which some 175 were architects and architectural students—did more than merely carry through a conference theme. It offered worthwhile sightseeing in the budding beauty of a North Carolina spring. It involved a constant warmth of good fellowship. And it offered a wide variety of inspiration to all who opened their minds to receive it.

And most did. The overwhelming consensus of opinion was favorable—even relative to the sometimes involved discussion of design philosophy that marked the panel discussion at N. C. State College's Pullen Hall at Chapel Hill on Friday afternoon. Regional business was held to a minimum. Committee meetings on the afternoon of the opening day and a brief session on the closing day disposed of it. The rest of the conference sessions were devoted to developing, through a series of remarkably well-prepared and presented addresses, the importance of the Conference theme.

The Conference was appropriately opened by WALTER A. TAYLOR, Director, Department of Education and Research of the Institute, who outlined what the AIA had been doing in these two fields. In doing so he emphasized the growing need for construction industry research for "the conversion of our industry into a 20th-century industry in which research is not a fortuitous adjunct, diversion or supplantation, but a basic

tool and a top priority investment." He indicated that the AIA Committee of Research, WALTER CAMPBELL, chairman, would shortly issue, for general membership distribution, a statement on architectural research as *Special Report No. 4*.

He pointed to the great amount of work now being done in the general field of architectural education, including the Architect In Training Program. Some of his comments were frankly critical of our present system of architectural education. Educators in our professional schools, he declared, are in "an occupational rut, so far as considering needed changes in the organization, curricula and courses in the schools of architecture."

"We used to have the long-haired esthetes who didn't want architecture sullied by such profane things as engineering," the AIA spokesman said. "It seems now we have the crew-cut longhairs retreating into their plastic space frames to avoid getting too much involved with the rest of the building industry."

ALONZO J. HARRISMAN, architect of Auburn, Maine, followed Taylor as the keynote speaker. His speech is reported in detail elsewhere in this issue. Following him was an address by ALBERT C. H. DUTZ, Professor of Building Engineering and Construction, M.I.T., on plastics, the first of three information-packed talks on modern building materials.

"Plastics," said Professor Dutz, "have finally grown up to the building industry. Their diverse characteristics and extremely wide—and constantly increasing—range of use already complicate our architectural lives. And we cannot help but give plastics serious consideration for many varied applications in almost any type of building."

He outlined briefly the various types of plastics, illustrating descriptions with samples, and sketched a number of future applications to which qualities of plastics might prove adaptable.

"Though these synthetics are d-

(Continued on Page 96)



Part of the group which made the Conference a success were, l. to r., Walter A. Taylor, of the AIA's staff; Prof. Albert C. H. Dutz, MIT; Alonzo J. Harrisman, Conference keynote speaker; Archie R. Davis, Durham, in charge of Conference arrangements; Wm. Bentley DeBick, Raleigh, general chairman of the Conference; and F. Carter Williams, of Raleigh, president of the N. C. Chapter.



The street facade of No. One Miami, from a rendering by John E. Petersen. The three-in-one structure occupies a site that was once an Indian trading post.

# No. One Miami

After three years of planning, Florida will finally have a headquarters home for her huge and still growing construction industry in a 14-story, \$10,000,000 structure that's really three buildings under one roof . . .

Miami's famed oceanfront skyline will shortly undergo a significant alteration. Scheduled for visual completion and partial occupancy by January 1, 1957, is a new building that will rise fourteen stories from its DuPont Plaza waterfront site, on land which originally contained an Indian trading post and later became part of the lushly landscaped setting for Henry M. Flagler's fabulous Royal Palm Hotel.

The building itself will be as unique as the history of its location. Actually it could be called three buildings in one—a 301-room bay-front hotel, an eight-story office building and a large, three-level exhibit area. Postmen will know the structure as the DuPont Plaza Center, No. 1 Miami, which will include the DuPont Tarleton Hotel and the Architects' Bureau of Building Products. But when present plans for its full development are completed, No. 1 Miami will undoubtedly be regarded by building professionals throughout the State as regional headquarters for the architectural profession and the varied interests of the entire construction industry.

When that comes about, it will culminate over three years of careful planning by a group of dedicated

building professionals including Clayton T. Weitzel—who will operate the project as executive vice-president of its management group—Edward T. Reema, AIA, and John E. Petersen, AIA, and Frank H. Smucker, AIA, who, as Petersen and Studin, were architects for the building and who also will serve on its management committee. This planning was based on the fact that architects—and indeed every element of the construction industry—required more than they had been getting to meet their expanding need for technical information and specification services in the selection of building materials, products and specialized equipment.

The full-fledged scheme for No. 1 Miami grew out of an initial decision to bridge this professional gap. Originally it was to be done by providing an enlarged exhibit area for expanding the scope of the present Architects' Samples Bureau. But because such expansion would inevitably attract out-of-town architects and engineers, the idea grew to include hotel facilities for them in conjunction with the exhibit they would journey to see. A logical extension of the contemplated service was an office

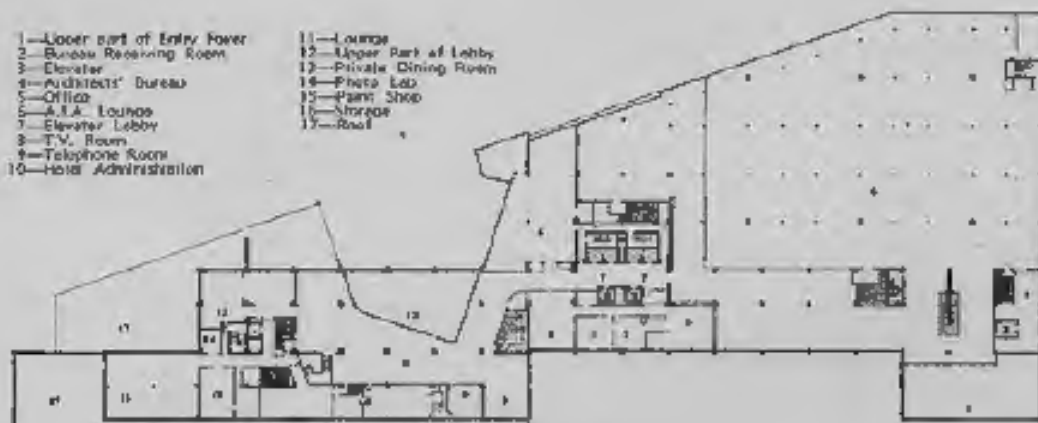
(Continued on Page 8)

THE FLORIDA ARCHITECT



- 1—Lower part of Entry Foyer
- 2—Bureau Receiving Room
- 3—Elevator
- 4—Architects' Bureau
- 5—Office
- 6—A.L.A. Lounge
- 7—Elevator Lobby
- 8—T.V. Room
- 9—Telephone Room
- 10—Hotel Administration

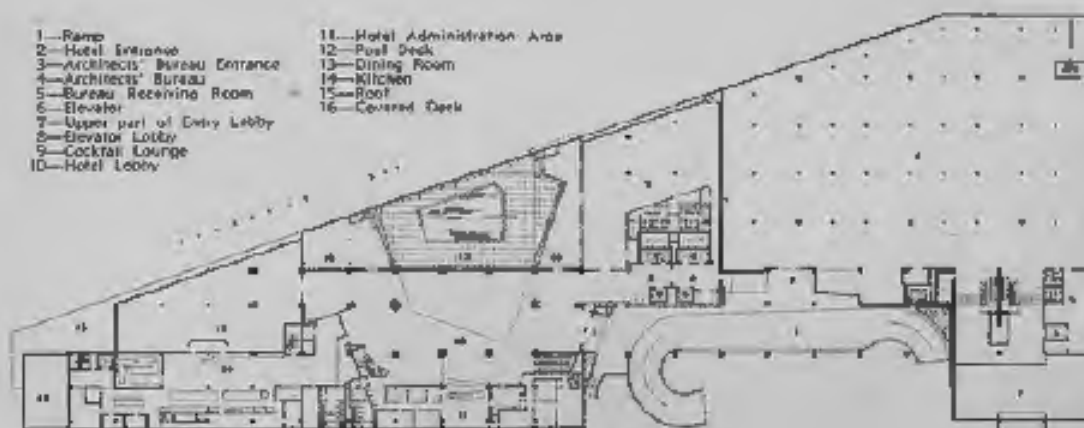
- 11—Lounge
- 12—Upper Part of Lobby
- 13—Private Dining Room
- 14—Photo Lab
- 15—Paint Shop
- 16—Storage
- 17—Roof



Mezzanine Floor Plan

- 1—Ramp
- 2—Hotel Entrance
- 3—Architects' Bureau Entrance
- 4—Architects' Bureau
- 5—Bureau Receiving Room
- 6—Elevator
- 7—Upper part of Entry Lobby
- 8—Elevator Lobby
- 9—Cocktail Lounge
- 10—Hotel Lobby

- 11—Hotel Administration Area
- 12—Pool Deck
- 13—Dining Room
- 14—Kitchen
- 15—Roof
- 16—Covered Deck

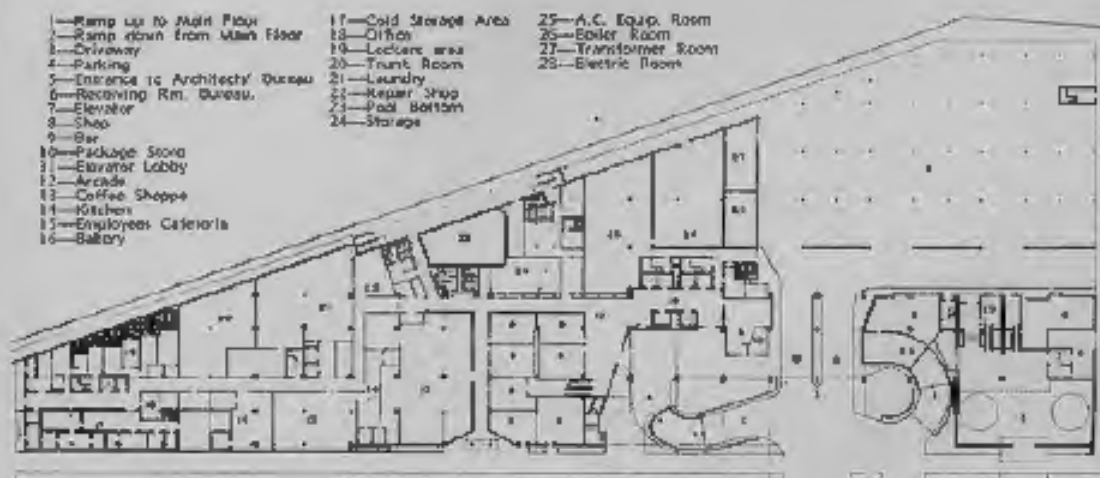


Main (2nd) Floor Plan

- 1—Ramp up to Main Floor
- 2—Ramp down from Main Floor
- 3—Driveway
- 4—Parking
- 5—Entrance to Architects' Bureau
- 6—Receiving Rm. Bureau
- 7—Elevator
- 8—Shop
- 9—Bar
- 10—Package Store
- 11—Elevator Lobby
- 12—Arcade
- 13—Coffee Shoppe
- 14—Kitchen
- 15—Employees Cafeteria
- 16—Bath

- 17—Cold Storage Area
- 18—Office
- 19—Lecture area
- 20—Trunk Room
- 21—Laundry
- 22—Repair Shop
- 23—Pool Bottom
- 24—Storage

- 25—A.C. Equip. Room
- 26—Boiler Room
- 27—Transformer Room
- 28—Electric Room



Ground Floor Plan

## No. One Miami

(Continued from Page 2)

building to house all elements of construction, notably representatives of building products manufacturers, who, with a constant supply of technical facts on tap, could provide answers to design and specification questions and thus save architects and engineers time, effort, money and temper. Overall, a good idea.

But working it out called for much thinking and contingent discussion by many cool heads—and some hot ones—around many a conference table. Wetzel had proof that a larger products exhibit was needed here. For proof that it would work, he pointed to the operation of Holland's *Boiscentrum*, in Rotterdam, to the operation of the exhibit in New York's 101 Park Avenue building, to his own bursting-at-the-seams Bureau on Miami's Biscayne Boulevard. Finally he was solidly able to allocate 100,000 square feet of floor space—more than 22 times the present *Life* and Bureau—to accommodate local, national and international exhibits that will eventually number more than 1,000.

Once the spade work began to outline a practical form, final ar-

rangements fell into line with what seemed like a rush. ALBERT and WALTER JACOB, successful operators of the Tarkenton hotel chain, tied into Wetzel's dream. Financing was made available, with the first \$4-million of the \$10-million center supplied by the Massachusetts Life Insurance Company—the largest loan of this type made in the south by this old-line institution.

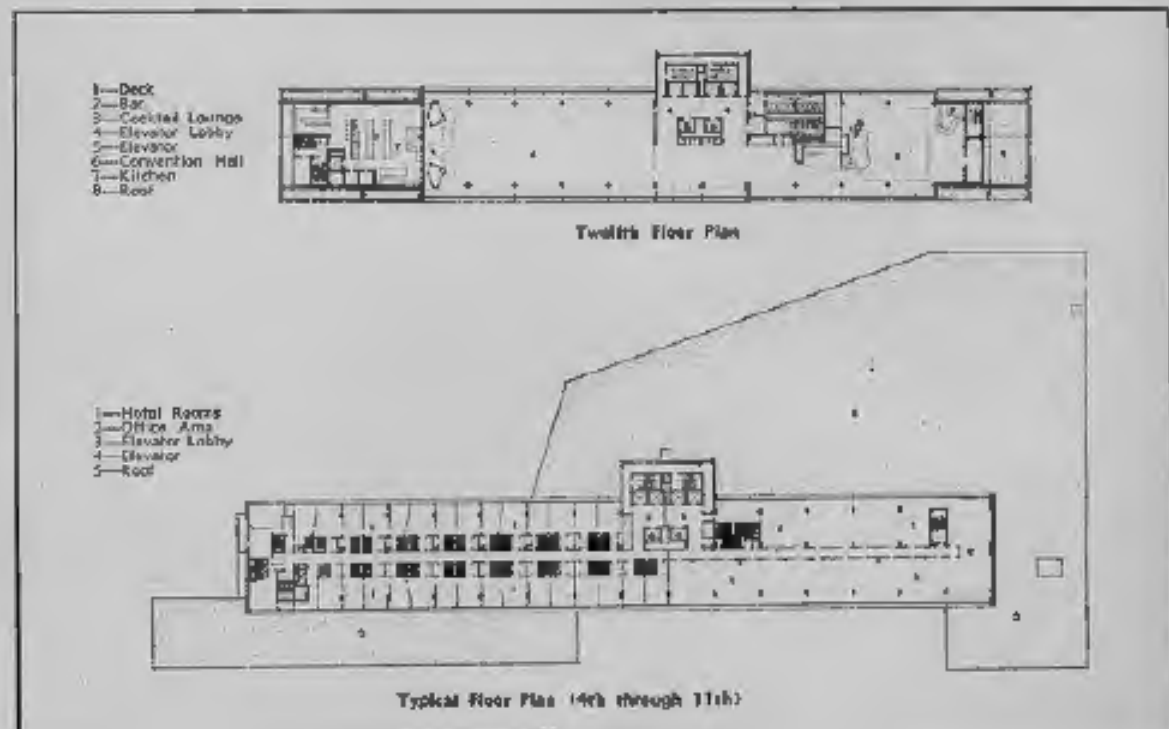
Ground-breaking was scheduled for early in May, opening of the three-floor Architects' Bureau of Building Products by the end of this year, completion of the entire project in early 1957. At that time Florida will contain the first multi-purpose building of its kind. And Florida architects will have easy access to the largest permanent exhibit of building products in the country.

They will have more than that. On the mezzanine floor, adjacent to both exhibit areas and hotel facilities will be an "AIA Lounge"—a 2,500 square foot space overlooking Biscayne Bay and the king-sized hotel swimming pool. This is being made available to the Florida South Chapter as a permanent headquarters. Plans now being worked out contemplate that it will also serve the Florida Association of Architects as an

office for the Executive Secretary and *The Florida Architect*.

As it is now developing, No. 1 Miami will undoubtedly become a special sort of showplace—possibly even a tourist attraction—in which all construction industry members can take pride. The Architects' Bureau will be constantly open to the public as well as building professionals and will include, among other novel exhibit ideas, TV studios to broadcast product demonstrations and special events involving regional architectural activities and interests.

The Architects' Bureau will be administered by CLINTON T. WETZEL as its president. But its policy and operation will be conducted with the help of a technical and advisory committee which will be charged particularly with the supervision and control of product exhibits. This Design Control Board is chairmanned by EDWIN T. BREWER, AIA, and includes architects RUSSELL T. FANCOAST, FAIA; LOUIS B. POLYMERER, FAIA; ROBERT FITCH SMITH, AIA, and ROBERT LAW WHEE, AIA. The engineer member will be MEYER DEUTSCHMAN, M.E.S. Working with these men will be two interior designers, JAMES MERRICK SMITH, AID, and GEORGE FARREAS, AID.



# Guide-posts to The Future

ALONZO J. HARRIMAN, AIA, of Auburn, Maine, as the keynote speaker of the AIA Regional Conference, asked the development of technological programs in terms of the past and discussed current trends that are shaping our architectural destiny.

A broad look at the history of architecture indicates that all past buildings are a direct expression of the materials and labor available at the time. They are more an expression of this than the designability of the people who built them.

The Pyramids surely express mass labor and native stone. A gothic building surely indicates the presence of a native stone and abundant labor, and I think as we analyze all periods of Architecture, in a broad way and not in detail, we will see that this is true. Lever House is definitely an expression of the industrial luxuriance of the year of 1950 with labor at a premium.

Let us focus on the past century from 1850 to 1950—what was the palette that architects had to work with? By this I mean what were the materials and what was the labor condition?

What thought would be one of the best sources was to look in archi-

*Building News* of June 5, 1880, the earliest architectural magazine I could find, had the following ads: globe ventilators; stable fixtures; helio-type printing; metal sheingles; an ad warning the people not to infringe on a patented skylight; sheet iron, black and galvanized; pressed brick and terra cotta; sludge; enough; mineral wool for insulating against heat, cold and sound.

These early ads also included MIT Lawrence Scientific School and Harvard. Later issues had ads for Columbia and Syracuse. Quite a few books were also advertised.

By 1900 *Architectural Record* had 54 pages devoted to advertising: boilers, water filters, hardware, contractors, cement, pipe covering, cut stone, cast-iron columns, artists' supplies, electric and gas fixtures, engineers, en-

gines, fire places of pressed brick, fire-proofing, furnaces and elevators.

The architecture on the various pages definitely expressed the materials in the ads. To my mind it is a question of who came first—the architect or the manufacturer. But the thing is obvious: from an overall design point of view they are identical.

As of today *Architectural Record* advertising—and surely the buildings of today express these advertised materials. But this is not the whole story. We have Sweet's Catalogs in addition to these ads, which are in 10 volumes as of today with each volume nearly as big as Webster's Dictionary. I do not remember when Sweet's Catalog started; but I do remember the early volumes of the 20's—not as big as one volume of today's catalog.

This, in itself, is proof that we are tired of stone—that the old idea of bringing the logs onto the site, sawing them into boards and working them into finished doors and sash is far, far behind us.

Now as to foresight, we hear a lot about the word automation. What is it and how will it affect architecture?

One of the best articles on automation was written by James Bueker for the *Business Review* on August, 1.

resolution as some people would contend, but really is an improvement in mechanization; and that there are few

the oil industry being a good example of auto.

Product designs are still developed by formula, hand books and slide rules except in the case of airplanes digital computers are used to determine mathematical limits. However, he does not deny that a steady

advantages arising out of this are not necessarily all labor saving. There is generally a saving in material through the reduction of scrap; also, a reduction of inventory due to the speed of the process; and a refinement in the product design and an improvement in the quality.

What effect can this have on our profession? From our look at the past, one can be certain that we are going to have more and more manufactured units to coordinate into our buildings. These will be more intricate as indicated by the past trend. Now what form will these factory units take?

It is hard to predict what will be the ultimate. Economics dictates this trend, therefore, it will be followed. But there are many obstacles in the path. Labor has definite ideas, some of which are very obstructive. This being so, the future architecture may be developed in some other area where labor is less restrictive—a where automation can run rampant. We should not forget that we are developing a certain amount of site mechanization with tilt-up slabs, lift slabs and the like. These will be improved and new ideas added—but along with the idea of cost-savings.

We have seen a gradual decrease in the amount of the building design by architects and an increase in what we call, for want of a better name, the engineering trades. In 1920 the heating, plumbing and electric work of a building was 6 to 20 percent of the whole. Today the heating, plumbing, electric, air-conditioning and acoustics of the average building amount to from 20 to 40 percent.

It is definite that this trend will continue. The tail of engineering

(Continued on Page 40)

# CONTRAST IN THE CARIBBEAN



History is the heritage of the old city. To the walled citadel Spain brought culture and religion as well as rule. Above is Columbus Square in which stands the old cathedral of this western hemisphere—Santo Maria la Menor. Below the ruins of El Alcazar, once the home of Don Diego Columbus, brother of the Navigator.

Things are humming in the West Indies. These paradisaical islands so easily snatched from our new State are full of interest to architects. In the British possessions, in Cuba, Haiti, Puerto Rico and the Dominican Republic that interest is a business one for a growing roster of Florida's designers. But aside from that, there's a wealth of silent beauty written in mellowed ruins. And in direct contrast there's the evidence of bootstrap progress in the gleaming new structures that seem to be springing up near every Caribbean bay.

Here for example is a glimpse of what's happening in Ciudad Trujillo, capital of the Dominican Republic, and site of that country's "Fair for Peace and Brotherhood of the Free World." The old city, once a walled citadel of colonial Spain, sleeps on. But outside it is bustling activity, as evident as a neon sign and as up-to-date as the ambitions of its promoters can make it.





The World's Fair was opened late in 1955, will continue throughout this year. To the city's tourist facilities it added two new modern hotels, complete with swimming pools, polo fields and golf courses. It has also brought the country a prestige, bolstered her economy and suggested how progress can improve the nation's island life. With an authentic international flavor, the Fair is already rated as a successful venture.

Most of the Fair buildings are to remain as permanent headquarters for various Government and trade offices. Above, the building for the Secretary of State, Interior and Commerce floors. At the right is the permanent Exposition Hall, plus temporary from the Fair's central plaza which features a large fountain of light and water as well as three specially symbolic world's fair embellishments.





## FAA Board of Directors Hold Meeting at St. Petersburg

The second quarterly meeting of the FAA Board of Directors convened at 12:15 for a luncheon and all-afternoon business session at the Tides Hotel Rencle Chib, Redington Beach, St. Petersburg, on Saturday April 21, 1956. The sixteen people present included all six FAA officers, seven of the Chapter FAA directors, one alternate director, a visitor from the Florida Central Chapter and the Executive Secretary of the FAA.

First order of business was consideration and final approval of minutes of the Directors' meeting held Nov. 21 at the Roosevelt Hotel, Jacksonville. Just prior to the meeting, a jury of three, appointed by President CLAYTON GAMBLE and including FRANKLIN S. BUSH, JOHN SUMNER and JAMES E. GARLAND, had selected winners of the FAA Scholarship Competition from submissions by 4th-year architecture students. A. C. F. From drawings presented by THOMAS LAWRENCE, the jury selected those of JOSEPH BLAIR, of Daytona Beach, for the scholarship award, with the scheme of ELLAN HOFFENBERGER, New York, being accorded a special commendation. The subject was "A Building for Architects" and the winner of the competition will receive a \$250 scholarship from the FAA.

President Gable announced that JAMES R. POWERS, Jr., Lauderdale, had been named chairman of the \_\_\_\_\_ in place of \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ tentatively at the Jacksonville meeting, but later indicated his inability to accept appointment. The FFA president pointed out that committee personnel had not yet been named by all chapters. And he commented on the desirability wherever Chapter organization made this possible, of selecting committees on the "vertical" scheme proposed by the Chapter Affairs Committee.

WILLIAM B. HANCOCK gave the Board a brief but conclusive report of Regional Conference activities. His favorable comments became the basis for discussion of plans now developing for the FAA 42nd Annual Convention. These were reported by EDWARD G. GRAFFEO, and the con-

census of Directors' opinions expressed without formal Board action was that the pattern of high central sales developed at the Durham conference should guide future convention committees of the P.A.A. In effect, this was a forceful suggestion to hold organizational business sessions to an absolute minimum and to let the cultural, international

program to offer for the Board's approval. But he indicated this would be presented at the Board's July meeting. He reported that sale of exhibit books had been excellent.

Announcement was made that the next Conference of the South Atlantic Region would take place in Atlanta, on April 4, 5 and 6, 1957. At that time nomination will be made for a new regional director to succeed **LESLIE C. MURPHY**, whose term will then expire. President Ganshew said he would appoint a nominating committee to receive recommendations from Florida AIA Chapters toward the end of naming a candidate from Florida for regional consideration.

The FAA President also announced that all formalities required for chartering the proposed Pensacola Chapter have been cleared, and that further action would presumably be taken by the Institute Board at its May 24th meeting.

He also indicated that the Institute would probably frown on any new charter application in Florida. Current institute policy, he said, is to encourage organization of local chapter branches, rather than formation of new chapter cultures through a split-up of present chapter personnel and operating areas.

The Board selected President Lombie as the NAA's State Organization delegate to the Los Angeles Convention. And it instructed him, as a delegate, to urge that Florida be accorded the status of an NAA region. There was general and emphatic approval of this suggestion, the full effect of which would be to make the NAA into a regional organization with

(Continued on Page 8)

JUST  
ONE  
MOMENT  
PLEASE

**B**EFORE you examine the *Italian Ceramic Tile* catalog (alongside) just a word of explanation.

Since this catalog was printed, some wonderful additions have been made to the line. There's more to it than what we show! We have also completed negotiations with the master of them all: the original JO GRESITE of Milan, Italy. We are now the EXCLUSIVE U.S. importers of these brilliant tiles made with pride, skill and craftsmanship of Old World artisans.

**\* IMPORTANT**

1. The first step is to identify the problem. This involves understanding the situation and the goal.

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

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**MANAGEMENT**

**KEY WORDS:** *Chlamydia trachomatis*; *Neisseria meningitidis*; *Neisseria gonorrhoeae*; *Haemophilus influenzae*; *Streptococcus pneumoniae*

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247 Page Appearing in Next Issuance  
Volume 13 Page 10

Price \$ 14.50

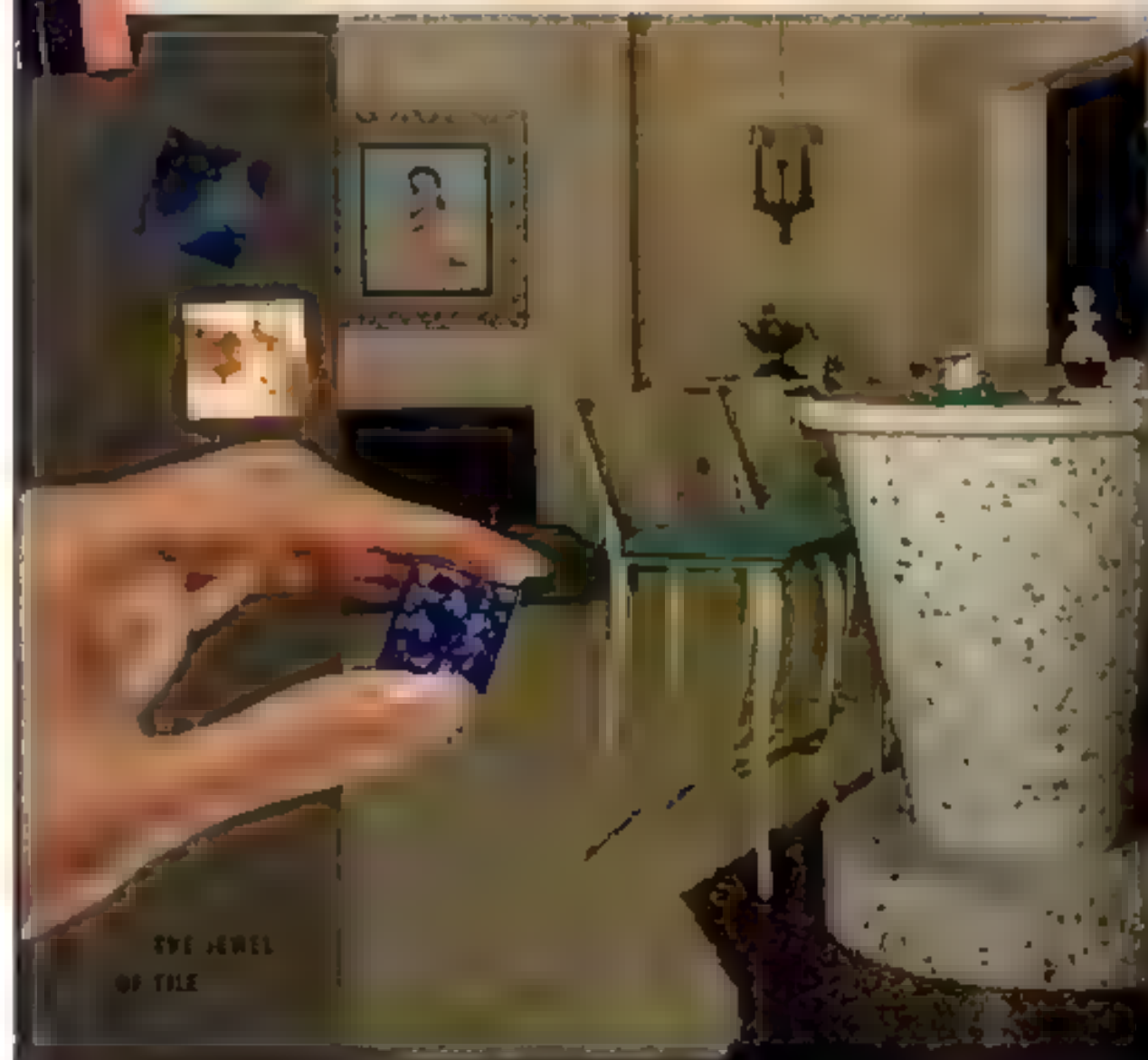
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# Italian

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TILE**





Luxurious bathroom, color match to Jett  
Punta Mujeres Hotel, Miami Color C190 1

Frontier and Airport, color match to  
of Del Harbour Hotel, Miami Color



## JO — the Jewel of Tile

Glistening in sunlight or scintillating softly indoors, *Jett Italian Ceramic Tile* complement contemporary buildings and enhance older remodelled structures. Outdoor and interior uses for the diminutive yet elegant  $\frac{1}{4}$ " glazed squares are limitless. There is no climate too hot, cold or changeable for JO. Colors of the weatherfast JO Tile—and combinations of colors—are myriad. Ceramics, one of the most permanent substances in existence. Many objects made 6,000 years ago are still in excellent condition today.

JO Tile, over 100 colors, 1/4" thick and 1/4" square. JO Tile, 1/4" thick and 1/4" square. JO Tile, 1/4" thick and 1/4" square.





# Italian

## CERAMIC TILE



### A Palatial Product at a Practical Price

A fresh and beautiful product, the tiny hard glazed ceramics are manufactured according to an Italian formula of mixed clays, flint and feldspar. Esteemed on the Continent for their highly individual handcraft effects as much as for their weather imperviousability and color permanence, the *Italian Ceramic Tile* has been time- and climate-proved in installations from the North Sea to the torrid Mediterranean. Now these gem-like little beauties are being produced in quantity and are available for economical use in and on American buildings through JO Italian Ceramic Tile Corporation's United States Representative.

Conventional murals, because of the difficulties and time involved in cutting and setting stone and glass fragments, have been regarded as embellishment for palaces and temples, outmoded by current construction men's speedy application techniques. *JO Italian Ceramic* are low priced — not only in unit as cost but also in installation. Suitable for regular mortar bed or adhesive setting methods, factory-assembled *JO Tile* are in line with the building industry's demand for materials that save man hours on the job. The  $\frac{3}{4}$ " tile actually go up faster and easier than conventional, larger wall tile.

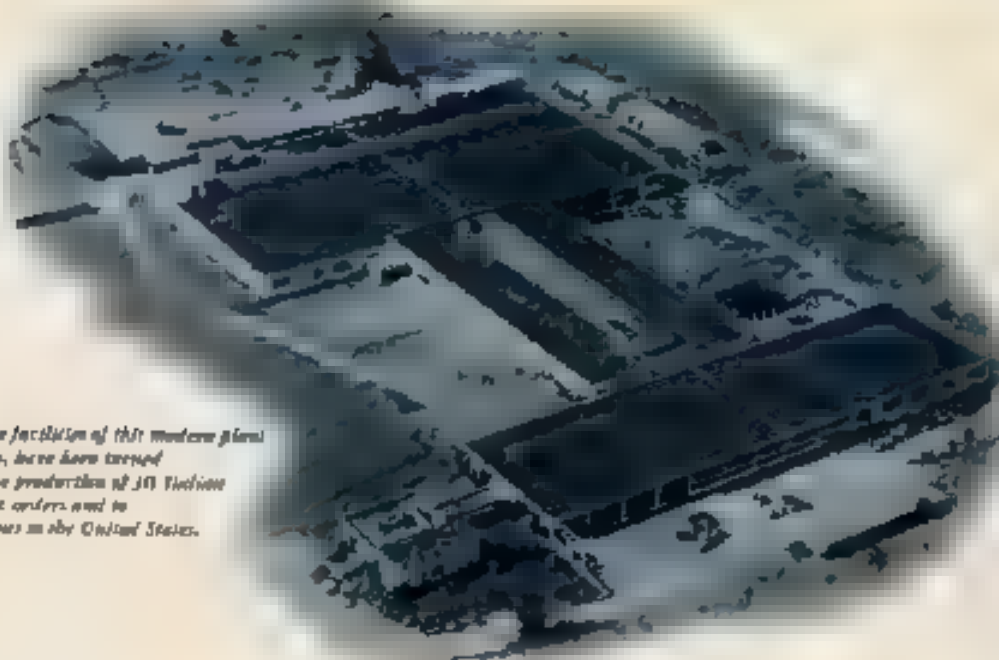


The new Hotel Sevilla in Miami Beach employs JO ceramic tiles on the entire facade. 1954-55 architecture.

This striking interior of the Maule Building in Miami has walls of JO ceramic tiles.

Commercial space use of tiles is indicated by this interior of a fashion shop.

*The production line facilities of this modern plant in Indurrieta, Puerto Rico, have been equipped with the production of JO Traction Ceramic Tile, to meet orders and to facilitate shipments in the United States.*

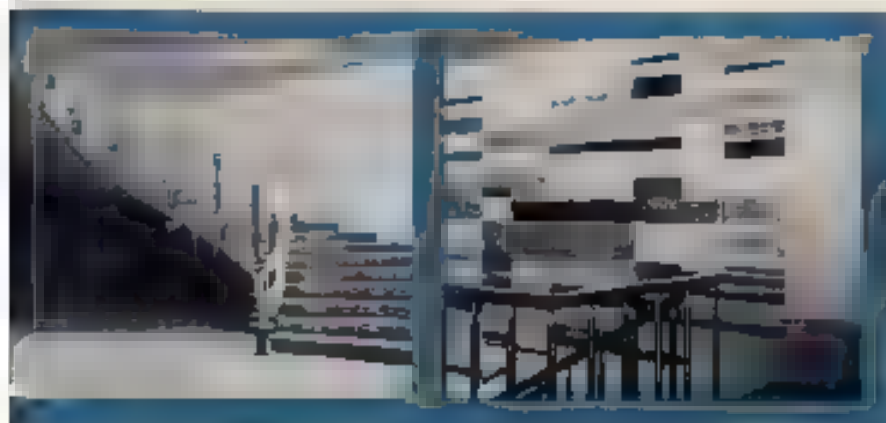


**Multiple Style Adaptability.** Because of their non-imposing proportions, gracious  $\frac{3}{4}$ " JO Tile can be used to embellish an object or area of any size or shape—from a fireplace to a whole room or complete building exterior. This monolithic quality, combined with JO's inherent individuality, easy installation over various board and masonry materials, and minor maintenance required, suit the small-scale ceramics to such different decorative and practical uses as walls and wallcovering in school and hospital corridors, restaurants, apartment and hotel bathrooms; as counters and facing on display cases, store fronts; as cladding for washroom partitions

and prefabricated curtain wall panels, as well as sundry other commercial and institutional applications. The new brilliantly glazed tile also adds graciousness to a home, wherever used: kitchen, entrance hall, living room, powder room or patio.

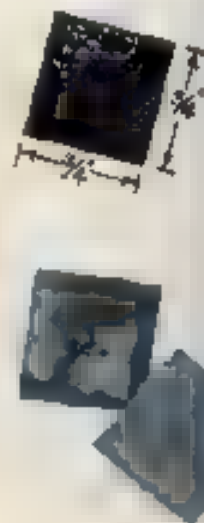
**More Coverage per Sheet.** Each single  $2' \times 12'$  sheet contains 225 of the tiny  $\frac{3}{4}$ " thick tiles, covering an area 3 times that of a standard "king size"  $6' \times 9'$  tile and eight times as large as one regular  $\frac{1}{4}$ " tile unit.

The series is concerned with only 4 casual seams per square foot of JO Tile instead of the 24 precise joints required by nine  $\frac{1}{4}$ " tiles.



A modern example of the use of JO ceramic tiles on curved walls.

The versatility of these magnificent tiles is indicated in this all color neutral wall.







### Installing 10 Ceramic Glazed Tile

(The material and basic surface treatment used by Spectraform, page 6.)

Before using 12" sheet of tile is applied, it is filled with and covered in clear water with

thoroughly soaked (about 3 seconds) to saturate the bodies of impurities (grains) and the impurities placed the surface half of the 12" x 12" sheet is applied on surface to be filled and spread (the surface) half as the adjacent area (there is a small change) a new change is - the new sheet should be cut the 12" x 12" and

lightly soaked for soaking (the 12" x 12" sheet) is applied on the surface to be filled and covered in clear water with and (there is a small change) a new change is - the new sheet should be cut the 12" x 12" and



Before using 12" sheet of tile is applied, it is filled with and covered in clear water with

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Before using 12" sheet of tile is applied, it is filled with and covered in clear water with

Before using 12" sheet of tile is applied, it is filled with and covered in clear water with



10 ceramic tile assembly in above view.

**Alignment Automatic.** 10 Tile presents no trim alignment problem. Sheets of prepared tile fit next to one another effortlessly. No measuring or marking spacing is necessary, either for critical or horizontal joints, and any slight irregularity is in perfect keeping with the hand-crafted character and human touch of the overall tile surface.

**Gorgeous Gallery of Gemlike Colors.** At present, 80 standard tones (see full size chart p. 7) are being produced at the Puerto Rican plant in smooth glass, smooth mosaic, and pebbly surfaces in colors ranging from subtle monochromes and gold-tinged solids to bold duosets. Several of the deep colors resemble semi-precious stones.

**Makes by the Square Foot.** Factory assembled in sheets 12"x12" with peel-off paper facing for easy application, 10 Italian Ceramic Tile have been applied to everything from the table and countertops to murals, lobby walls, swimming pools and entire building facades.

**Architectural Harmony.** 10 Tile, applied in subtle solid tones or controlled mosaic schemes specified by the designer, can bring new vitality and a welcome infusion of warmth to severe surfaces of modern structures. The adaptable surfacing of small ceramic squares prearranged on a flexible sheet conforms just as easily to the contours of a column, a vaulted ceiling, or an arch.

# JO CERAMIC WALL TILE SPECIFICATIONS

**General Conditions:** The Tile Contractor shall accept the general conditions governing the general contract which are herewith made part of this specification for instructions pertaining to this work. The A. I. A. general conditions and any supplementary general conditions together with the current edition of *The Tile Handbook* (see *Specifications for Methods and Materials*, complementary to the *Tile Handbook*, 2d ed., compiled by Don Graf, published by and available through Tile Council of America, 14 East 41st Street, New York 17, N. Y., are hereby made a part of the specification insofar as the provisions apply to this project.

The installer is not to be responsible for (a) any construction to receive the setting beds; removal of existing surfaces; accessories as described; etc.) unless otherwise specified.

**Scope Of Work:** Furnish all labor, materials, and all items of service, facilities, transportation, and construction plans required for the proper completed installation of JO ceramic wall tile, in strict accordance with drawings and/or specifications and/or schedule. Tile is to be installed to the heights detailed on the drawings and/or as specified, under the direction of the Architect.

**Materials:** All JO glazed ceramic wall tiles shall be as manufactured by JO Italian Ceramic Corp., (U. S. Representative: Ralph Torres, Jr., 241 Pan American Bank Building, Miami 32, Florida; see per approved samples on file, or equal only as approved by the Architect. All tile shall be delivered to the job in unopened containers.

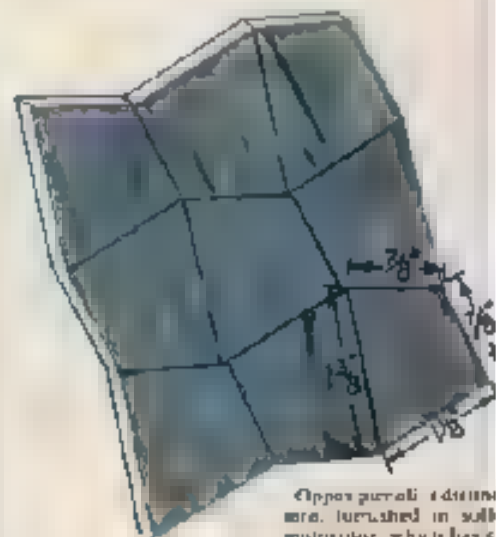
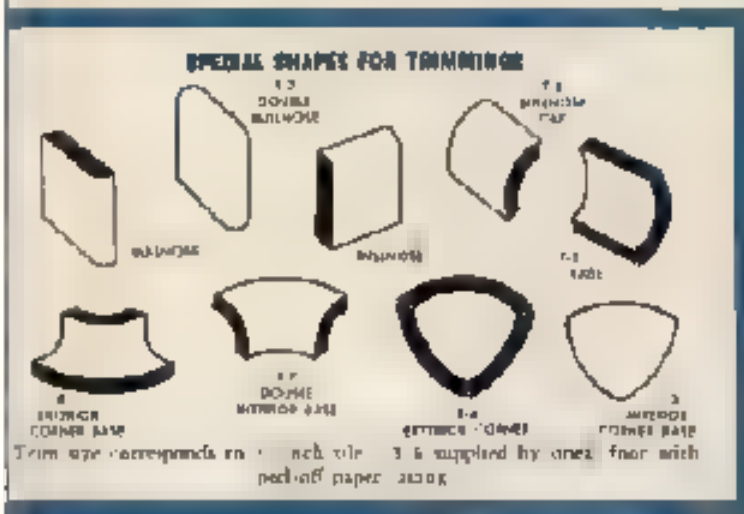
All JO glazed ceramic wall tile wall tiles shall be clay pressed, mixed clays, flint and feldspar, with body machine made with bodies ground. Face colors shall be free and non-absorbent; tiles shall be thoroughly and evenly matured, free from defects which might affect serviceability, and shall have a finish surface that is impervious to water. Tiles shall be of uniform coloration, of colors, and patterns selected by the Architect. All JO glazed ceramic wall tiles shall be of standard size and of uniform surface and no horizontal surfaces (except flange) other than in back units) shall be waterproofed, except where provided for in drawings or specifications, smooth and of rough textured square edges, or  $\frac{1}{4}$  x  $\frac{1}{4}$  x  $\frac{1}{4}$  x  $\frac{1}{4}$  textured set in 12" square sheets with unified, herringbone joints.

**Inspection:** The Architect is to be afforded all reasonable facilities and assistance for the inspection of materials and workmanship. The Tile Contractor shall have someone in authority approve job conditions insofar as which tiles and other materials are packed that he keeps dry until tiles and other materials are removed and checked and specimens shall be taken in order that tiles are not soaked before they are soaked in set in place.

**Base Surface:** JO glazed ceramic wall tiles may be applied to the following base surfaces: masonry walls or wallboards supported by masonry or concrete; plaster (both wet and dry) plaster or concrete; plaster, exterior or interior wood, hardboard, exterior adhesive board, fiber-board masonry wall; masonry, concrete, masonry, masonry, and all glazed tile. Precautions shall be taken in place and preparation to insure proper bonding with the substrate. See *Handbook* and complementary K-400. Furthermore, the problem should be discussed with the Tile Contractor and manufacturer of setting bed material being considered.

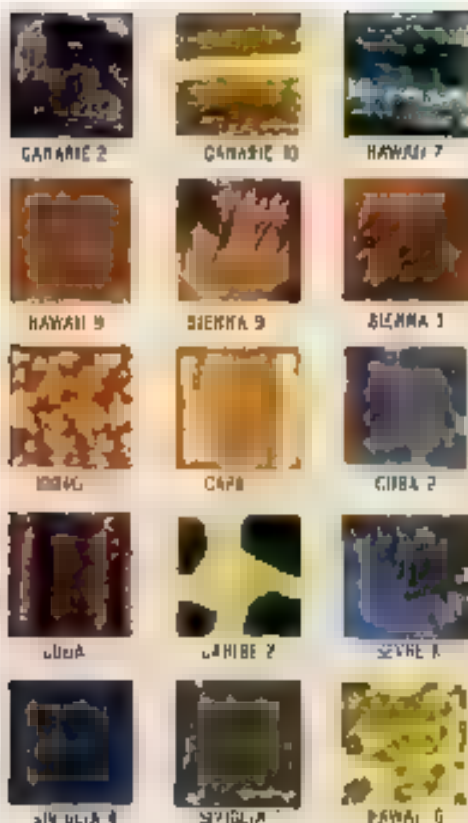
**Setting:** All materials and workmanship shall be in strict accordance with the current edition of the *Handbook* and complementary K-400. JO glazed ceramic wall tiles may be applied with any of the following: thin-type setting bed: 1/8" to 1/4" organic adhesive, 1/8" to 1/4" inorganic bonding coat, or 1/8" to 1/4" Portland cement mortar setting bed as described in *Thin Setting Bed Methods and Materials*, complementary to the *Tile Handbook*, 2d ed., for setting conditions, setting bed should be not less than 1/8" (for installation specifications, see p. 9).

**Cleaning and Protection:** As soon as setting bed and grout harden, JO glazed ceramic wall tile surfaces shall be washed down with clean water and protected with a suitable covering of paper, before other trades shall have access to the job. Note: Any non-acid cleanser may be used on JO glazed ceramic wall tile, except on the *Ultra* tile series, which should be washed only with water and mild soap and should not be cleaned with scouring powders containing abrasives.

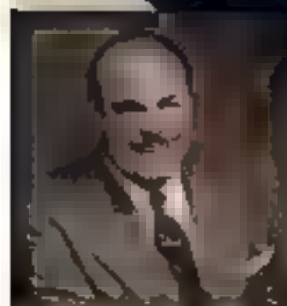


Approximate dimensions furnished in full specification, which has great size through the tile industry and wall standard dimensions.

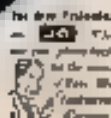




These selected examples of exotic Italian tiles are also available from JO Italian Ceramic Corporation.



**MR. RALPH TORRES**  
JO Italian Ceramic Corp.  
United States Representative



Color FA 4 used in bathroom  
facilities in hotel room



Motivator pattern effectively  
used in glass building in Miami

For a highly individual effect on a particular installation, the designer may prefer to specify two or more standard colors, a proportioned or random mixture. There is a nominal charge for factory grouping the standard tile on percentage-wise basis.

To the Designer, Decorator, and Architect, JO Italian Ceramic Tile signifies a sumptuous medium for self-expression. It also pleases the most fastidious client's taste for subtle, brilliant visual effects, and satisfies the most practical-minded building owner in its longevity and negligible maintenance.

We have endeavored to convey in this catalogue the typical information requested by architects in the numerous inquiries received.

*Keep Posted for Additional Releases*

## JO Italian Ceramic Corporation

U.S. Representative: Mr. Ralph Torres, Jr., 241 Pan American Bank Building, Miami 32, Florida

## FAA Board of Directors

(Continued from Page 12)

direct representation on the Institute Board, instead of a state association of chapters with only an oblique contact with regional affairs.

Announcement of Dean WILLIAM T. ARNETT's resignation from his U/F administrative post signaled a prolonged discussion of the situation now current in the College of Architecture and Allied Arts. Net result of this discussion was the Board's decision to authorize SAMUEL W. COOK, FAIA, chairman of the FAA Committee on Education and Registration, to meet with J/F President WAYNE RUTZ and Vice-President H. W. CHAMBLER, as representing the Board's policy. This policy involved a firm conviction that the College of Architecture and Allied Arts should be continued at the University sub-

stantially in its present form of administrative organization. At the same time, the Board expressed a desire to be of any practical assistance to J/F administrators.

Discussion also developed on the question of continuing the FAA Group Insurance program now vested in the Inter-Ocean Insurance Company. Decision was to continue the program for the time being.

Directors and alternates present included: WILLIAM R. GORMAN, Daytona Beach; SAMUEL W. COOK, FAIA, and THOMAS LAURICE Florida North; EDWARD C. GRAYSON and JAMES E. GARLAND, Florida South; WALLER B. SCHULTZ, Jacksonville and HERKIMER W. KESSLER and CAROL J. VOTAW, Palm Beach. ARTHUR L. PULLARA attended as a non-voting representative from the Florida Central Chapter.

## Arnett Resigns Post as Dean

WILLIAM T. ARNETT, for the past ten years Dean of the College of Architecture and Allied Arts of the University of Florida, has resigned that position. As of July 1st he will resume his former position as full professor of architecture.

The action was initiated by the University Board of Control at its April meeting in Fort Lauderdale. The Board named H. W. CHAMBLER, the University's Vice-President in charge of Academic Affairs as acting dean until a suitable replacement for Dean Arnett can be found. In announcing the change in the administration, Dean Dr. J. WAYNE RUTZ, U/F president, characterized Dean Arnett as "one of the finest men on the staff of the University, an excellent teacher and a splendid citizen."

Dean Arnett has been a member of the University's Planning and Policies Committee and Campus Development Committee; and has also served as chairman of the Graduate Institute of Professional Architecture and the University's former School of Design. He holds a master's degree in architecture and was named Fellow when the School's status was changed to that of College.

The shift in administrative personnel will have no immediate effect on the present staff of the College, according to both Dean Arnett and

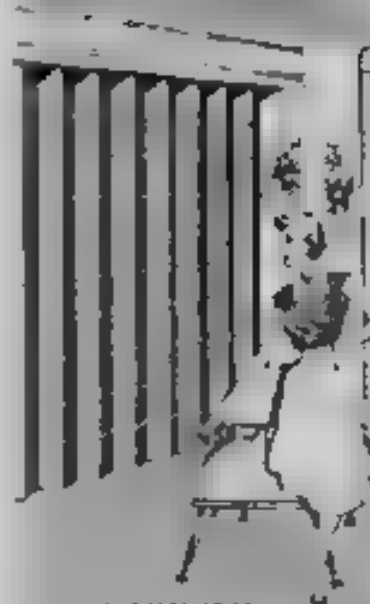
JOHN L. R. GRANT, head of the Department of Architecture at the College. Commenting on the move, Dean Arnett said he felt that no staff member should serve more than ten years in a top administrative position and expressed the hope that his successor, when finally selected, would find it possible to solve some of the pressing problems with which the College has been struggling for some years past.

One of these is the extremely low salary scale for the College's teaching staff. This has not only made it difficult to attract able and experienced instructors, but has resulted in such a high rate of personnel turnover as to prevent the College administration with an almost constant crisis. This staff situation has been the more critical in view of the growth in College enrollment which last year made the College the second largest of its kind in the country.

The other major problem is the serious lack of housing adequate for College activities. Last year's drive for the first unit of the College's overall building program failed to obtain the necessary appropriation from the Legislature. However, it did focus attention on the pressing need for such buildings; and it is hoped that the next Legislature will be able to authorize the \$1,500,000 appropriation that will be sought.

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and economical.



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MODERN  
WAY**



**FLORIDA POWER & LIGHT COMPANY**

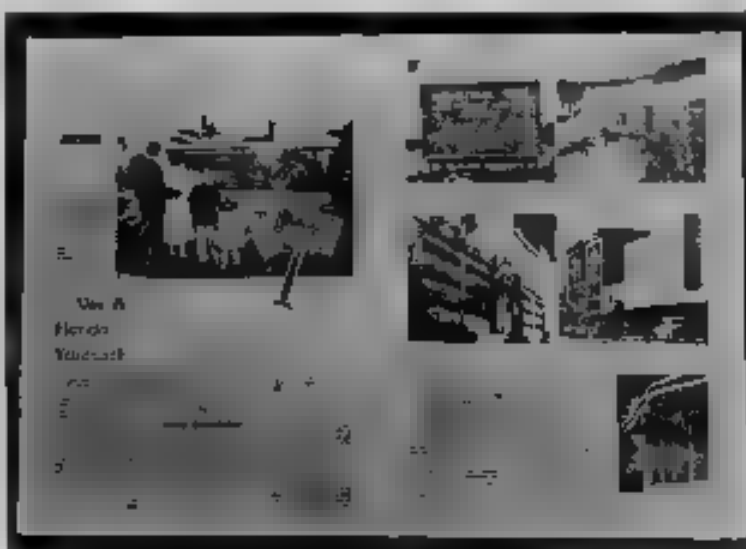
## Florida Newspapers Sweep AIA Competition

Dramatic evidence of the good relations that exist generally between Florida's architectural profession and the press is the fact that Florida editors won both newspaper awards in the AIA's Third Annual Journalism Competition.

JOHN SENNING, of the Miami Herald, won the Class 1 award: Outstanding Journalism, the Class 2 award. Each award involves a prize of \$250 to winning authors and a certificate to

them and the newspapers they represent. Presentation of awards will be made by AIA Chapters in the home cities of winning publications.

The jury included HENRY H. SEXTON, FAIA, Editor of the AIA Journal; AUGUST W. MARMER, AIA Regional Director for New England; HAROLD R. STODOLSKY, FAIA, member of the AIA P.R. Committee; VERNER W. CLAPP, Library of Congress; and LOWELL MURLETT, news writer.



Above: Douglas Doubleday of the St. Petersburg Times, and, left, his story that won a prize for the "best feature story on an architectural subject or personality in a newspaper, newspaper supplement or newspaper magazine." Doubleday joined his paper in 1949. As real estate editor he saw that "innocent" of good Florida design was good economy for the community. He worked closely with architects and landscape architects to include city planning as well as architectural design. Now a special writer, he did his prize-winning story on the suggestion of Sandy Miller, Sunday magazine editor. He has been a frequent guest and speaker at local AIA chapter meetings.



MAY 1956



Above, the story by John Senning, left, won an award for the "best factual reporting on an architectural subject or personality in the press outside a paper." The author has been real estate editor of the Miami Herald for the past

two years and rapidly re-made the section into a national prize winner. His broad outlook and understanding of the community value of good architecture has been helpful to both the architectural profession and his community.

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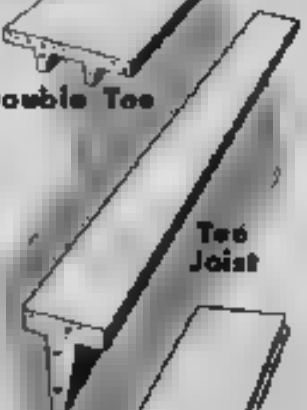
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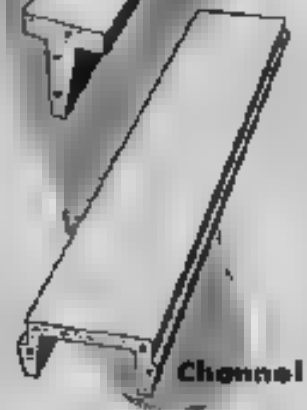
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## News & Notes

### Institute Convention at Los Angeles, May 15 to 18

With plans for the 88th Annual AIA Convention now completed, Florida architects should be reserving accommodations for the sessions which run from May 15 to 18. Titled as "Architecture for the 60s," the convention's program will include three major seminars and several round table discussions of AIA committees. Subjects include Economic Resistance, chairmanned by CLINTON GAMBLE, house design and collaborative design. School building trends, specifications, education and office practice are other subjects.

Principal speaker will be CLARENCE S. STEIN of New York, slated as recipient of the Gold Medal. Other speakers will be JOHN E. BURCHARD, M.I.T., who will give the Convention's tribute address, JOHN HERMAN, Housing and Home Finance Agency administrator, and CARLOS CONTRAS, Mexican architect and planner.

Convention headquarters are the Billmore Hotel, Los Angeles. Reservations must be made through the office of Director of Convention Activities, 755 New York Avenue, N. W., Washington 5, D. C.

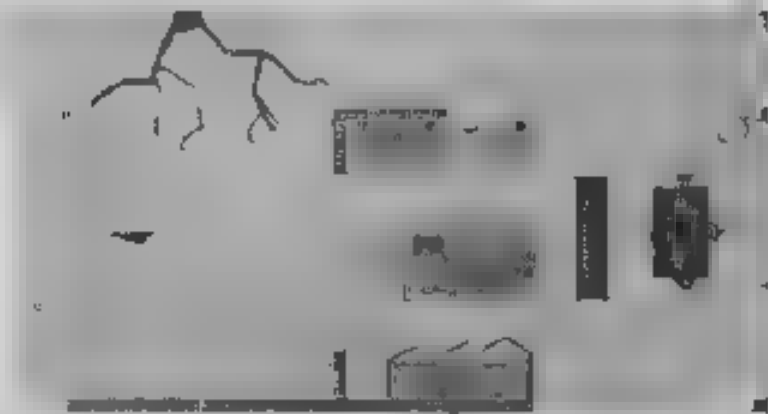
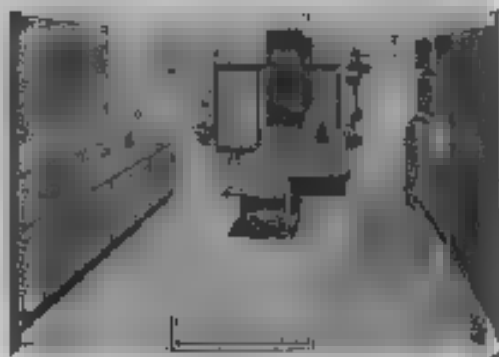
### Last-Minute Reminder

The estimonial banquet for MARLOW C. GREGGER, F.A.A., to be held at the Roosevelt Hotel, Jacksonville, at 8:00 P.M., Saturday, May 5, 1956, is more than a party for a fine gentleman and architect by his professional colleagues. It will be attended by many of "Mel's" long-time friends from the many activities in which he has been active—church and community organizations.

You are especially invited—and urged—to attend this tribute to a man who has given much to architecture in almost 50 years of practice. Reservations and better make them quickly!—should be sent to ROBERT E. BOARDMAN, AIA, 2014 Arcadia Place, Jacksonville 7, Florida.

### James E. Greene Wins G. E. Kitchen Competition

Here is the U/F architectural student redesign as published in The Bride's Magazine. It took first prize in a 4th year student contest for the most original design for a kitchen suitable for a Florida house costing \$34,000. Second prize was taken by Jerry L. Tillingier, Columbus, Lauder, Ga. who awarded the third prize.



THE FLORIDA ARCHITECT

## DUES ARE DUE!

According to FAA Treasurer Morton T. Ironmonger, that heading is almost a masterpiece of understatement! At the recent meeting of the FAA Board of Directors, he called attention to the fact that FAA dues from several chapters are already overdue.

Through this notice he sends a special request to every chapter member: If YOUR dues aren't yet paid, please get busy with that checkbook right away!

We know how it is. We're all busy, too. But organizations have budgets; and to meet them they need your cooperation on dues. So — if you haven't, do it now! Drop that dues check into the mail tonight.

## Concrete Institute To Hold Second Annual Convention At Hollywood Beach Hotel

The role which prestressed concrete is playing in today's architecture will be emphasized during the second Prestressed Concrete Institute convention in May.

The event will be held in the Hollywood Beach Hotel at Hollywood, Fla. for three days starting May 6. It will be attended by approximately 600 architects, engineers and concrete technicians.

Of prime interest to architects attending the sessions will be a discussion on design, to be presented over by W. B. DEAN, assistant Highway Engineer for the State Road Department of Florida.

Scheduled for 3:30 p.m. May 6, the discussion will include the following panel members: CURTIS DOBELL, of the Picloud Co., R. M. DONNERS, Freyssinet Co., both of New York; THOM CROMBUNDSON, Portland Cement Association, Chicago, Ill., and Y. Y. LIN, University of California,

and PAUL ZIA, University of Florida.

The following day, convention delegates will be taken on local prestressed concrete yards in South Florida to observe the latest casting techniques.

The final day of the convention will be devoted to the reading of technical papers by outstanding authorities in the field of architecture, engineering and construction.

Featured in the phase of the program will be CROMBUNDSON, DOBELL, DEAN and LIN, in addition to C. E. KRUEGER, Lehigh University, Bethlehem, Pa., H. J. GONZALEZ of John A. Rueblich's Sons, Trenton, N. J., and R. W. KLUVER, University of Florida.

The convention will be climaxed by a banquet at 7:30 p.m., May 18, in the Hollywood Beach Hotel. The featured speaker will be WARREN L. LOWRY, JR., Head of the Civil Engineering Department of Clemson College, Clemson, S. C.

GEORGE W. FORD, Fort Lauderdale, vice president of R. H. Wright and Son, is convention chairman and president of the institute.

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## Regional Convention

(Continued from Page 9)

ready being widely used in construction," the speaker observed, "the real potentials of their efficient application have hardly been explored. What is needed now is collaborative research on the part of both architects and manufacturers to make full use of the special qualities of various plastic types to solve problems of design and construction in more efficient and more economical ways."

Professor Deitz also explained briefly two MIT research projects — one the development of an all-plastic house for industrial reproduction. The other concerned use of solar energy as a source of heat for buildings.

"Solar heating methods," said the speaker, "have now been researched to the point of practical calculation. Deitz is now available for the efficient use of solar energy in any section of the country."

"We have built solar heating units that can utilize up to 30 per cent of available solar energy. We are now working on the problem of reducing the cost of making such units. At a cost of \$2 per square foot a solar heating system for a house in Cambridge (Massachusetts) would be competitive with oil heating."

"If it's possible," he added, "that use of proper plastics can lead to the solution of this cost problem."

Other provocative talks on building materials were given by R. T. A. Johnson, of the U. S. Forest Products Laboratory, Madison, Wisconsin, and PAUL WEIDENBERG, New York consulting engineer and MIT faculty member. Mr. Johnson spoke on "Laminated Wood Structures"—and his talk, illustrated with examples of Florida designs which have used laminated wood members, is slated for publication in an early future issue of *The Florida Architect*.

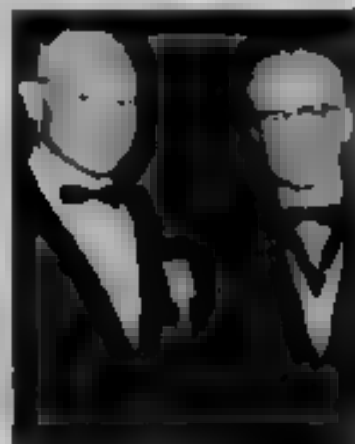
Paul Weidenger's talk concerned aluminum and its structural use in building design. First he discussed the various characteristics of the metal alloys which provide a basis for their use. He then pointed out how these characteristics operate as limiting factors—or as factors that can be adapted to achieve new structural solutions and thus new design forms.

Mr. Weidenger said the engineer must understand the limits of

alloy and structural problems compared to steel and have a solution in long spans, much better than with steel.

"But to achieve proper use of the material we must start from the beginning. Steel can do some things aluminum cannot do—and vice versa. So it is not a case of designing a steel structure for fabrication in aluminum. New thinking is needed; and out of this will come new forms."

The speaker pointed out that aluminum cost was about six times that of steel by weight about twice by volume. But he said, "The production trend, up. Steel produc-



The outstanding presentation of the Regional Convention were Professor Weidenger, left, per cent of the South Atlantic Region, U.S. Forest Products Laboratory, Madison, Wisconsin, and Paul Weidenger, New York consulting engineer and MIT faculty member. Mr. Johnson spoke on "Laminated Wood Structures"—and his talk, illustrated with examples of Florida designs which have used laminated wood members, is slated for publication in an early future issue of *The Florida Architect*.

tion, for example, has doubled in recent years. But aluminum production has increased six to seven times in a comparable period.

"The designer's problem," Weidenger told his audience, "is to design structures that will solve the problems of enclosing space with a quarter of fifth or even a sixth the weight of steel to equalize the cost factor."

"The only practical way of doing this is through full utilization of aluminum alloy characteristics and careful calculation of new structural forms that will take advantage of each one."

Professor Weidenger's talk was followed by a reception and a luncheon. HARRY L. WRIGHT, F.A.A., New York research con-

Continued on following page

THE FLORIDA ARCHITECT



sultant and former editor of *Architectural Forum*, spoke on "Economic and Comfort" using air conditioning as a basic illustration. Wright pointed out how various technical factors needed to coordinate building interior operate as significant and often controlling influences of design. As other speakers had done, he emphasized the increasing need for research in building design and construction.

*Research on building materials and various elements of equipment is important,"* he said, *"but of even more importance is research on buildings themselves as a basis for learning how best construction materials and equipment can be combined and coordinated in buildings designed for various specific purposes."*

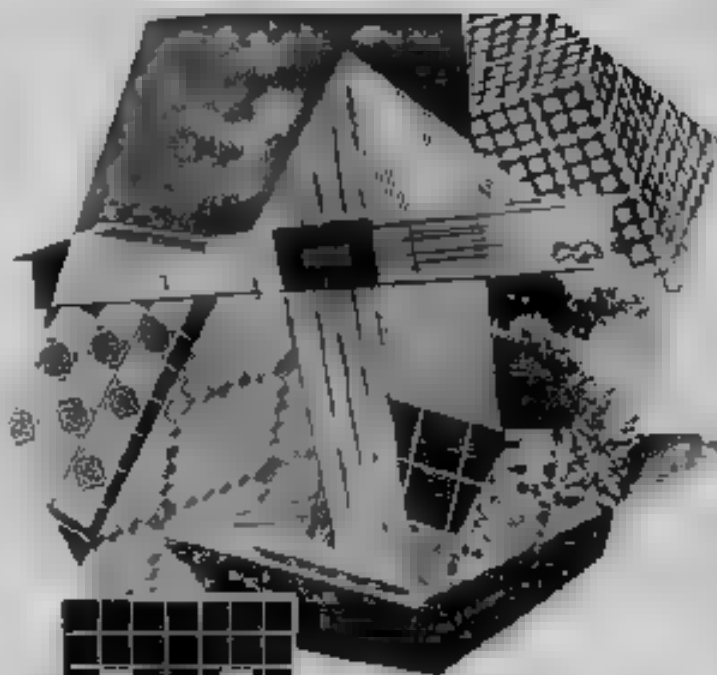
To illustrate his point he cited how analytical tests of a completed school building, coupled with experimental use of materials, had provided a practical measure of the building's performance. Tabulation of test results thus provided the architect with a kind of performance scale which could be used to improve school building design.

Friday morning, most Conference delegates journeyed to Raleigh to hear PIER NERD, famed Italian engineer, discourse, through his interpreter, MAURO SALVADORI, New York consulting engineer and professor of civil engineering at Columbia University. Nerd's talk followed substantially the lines of his article published in the April, 1956, issue of *Architectural Record*. In the afternoon, the two speakers joined with JOSE LOUIS SERR, Dean of the Graduate School of Design, Harvard University, and CARLISLE BECKHO, professor of Landscape Architecture, University of Southern California, in a panel discussion.

Moderated by philosopher-author GEORGE BOAS, of The Johns Hopkins University, the discussion developed into an exchange of intellectual observations that was politely absorbed by a lecture hall packed with N. C. State College students. DEAN HENRY L. KAMPHORNER of the NCSC School of Design introduced the moderator and panel members to the practicing architects who attended the meeting as Conference guests.

The business part of the Conference consisted largely in a series of brief committee meetings, the ap-

*(Continued on Page 28)*



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## Regional Convention

(Continued from Page 17)

appointment of new committee members by Regional Director HERBERT C. MILLER and election of chapter delegates to fill vacancies on the Regional Executive Board. Appointed as members of the judiciary committee were ALBERT STANLEY, of Charleston, S. C., for three years; J. WARREN ARMISTEAD, JR., of Atlanta, for two years; WALTER D. TOY, of Charlotte, N. C., for one year; and THOMAS LARSON, of Gainesville, chairman.

At the Saturday morning business session delegates elected five new members to the executive committee: JOHN STETSON, of Palm Beach; SAMPSON W. GOIN, P. A. A., of Gainesville; MISS ELLA LEE LARSON, of Marion, Ga.; W. R. JAMES, of Winston-Salem, N. C.; and H. N. PARK, of Columbia, S. C.

The only resolution to be proposed and acted upon by the Conference was presented by F. CARRIE WILLIAMS, president of the North Carolina Chapter. He noted that R. F. A. JOHNSON, speaking on wood-laminated construction, had stated that current practice was to ship southern pine to northern states for processing into laminated members—then ship the finished products back for use in southern states' buildings. Williams' resolution proposed that

the Regional Executive Board recommend that a wood-laminating plant be established in the south to utilize quaws material, eliminate wasteful one and often in shipping and reduce costs. His resolution was unanimously approved.

Surrounding the Conference meeting area in Durham's Annery was an extensive exhibit of architectural work by AIA architects in the four-state Conference area. Announcement of awards were made by Miss Loretta JALL, Durham architect and chairman of the architectural exhibit committee, at the banquet which closed the Conference Saturday evening. Awards had been made by a jury composed of only ERIC JENNINGS, Dean of the School of Architecture, Tulane University, New Orleans; FRANK G. LOPEZ, senior editor of *Architectural Record*, and CHARLES GOODMAN, Washington, D. C., architect.

A special merit award went to A. C. ODELL, JR., and Associates, Charlotte, N. C., for the Wilson Junior High School building in Mecklenburg County, N. C. JOHN PORTMAN, of Atlanta, won two awards, one for the residence of Samuel T. Lerner, the other for his design of the building for the Fraternal Order of Eagles. G. MURPHY SMITH and GEORGE MATHESON, Raleigh architects, shared an award for their de-

(Continued on following page)



Miss Lerner Hall of Duke University, Durham, N. C., with judges for the House Award program as they take a look at the Goodwin House which was displayed in the lobby of Washington Duke Hotel. Left to right: Miss John F. Jennings of the Tulane University School of Architecture, New Orleans; Miss Hall, Frank G. Lopez, senior editor of *Architectural Record*, and Charles M. Goodman, Washington architect.

sign of the Gregory-Poole Equipment Co.'s building in Raleigh. Of the Florida designs submitted, that for the Venice-Vokonas Presbyterian Church building, for which Victor A. Lundy of Sarasota was architect, was the only award winner. Joseph N. Boaz of Raleigh received a citation for his parking-lot office building in Oklahoma City.

George Bain Cummings, F.A.I.A., Institute President, greeted Conference delegates and visitors in an address following dinner on the opening day of the Conference. His central theme was the obligation to fellow citizens and the community that is both the heritage and the responsibility of every practicing architect. President Cummings called upon architects not only to recognize their obligations, but to discharge them in ways to reflect credit on themselves and their profession. His message was frankly an inspirational one and presented in the same sincere manner with which it was received.

"Socially responsible practice of the profession," the AIA President said, "must be of the spirit. It demands that the architect be a 'whole man'—gentleman, scholar, citizen, philosopher."

"Out of his productive time and means he should give a tithe to the betterment of his community and the society to which he owes his living and his life. Nothing less than a life-time dedication to the ideals of his profession will suffice for his ultimate satisfaction and happiness."

#### Florida's Delegation Small

Florida's attendance at the Durban Regional Conference was disappointingly meager. Only five of the state's nine AIA chapters were represented, three of them by only one man each. Four were registered from both Florida Central and Florida North.

The FAA delegation included from Florida North, SANDRO W. COHN, F.A.I.A., WILLIAM T. ARNETT, JOHN L. R. CRAIG and EDWARD M. PEARNEY, from Florida Central, ERNEST T. H. ROWEN, L. WILLIAM B. HARVARD, BEANCHARD E. JOLLY and ROBERT L. ATTEM, from Jacksonville Chapter WILLIAM K. JACKSON; from Broward County, F.A.A. president CLINTON CASMIR; and from Florida South, A. I. SIMBERG.

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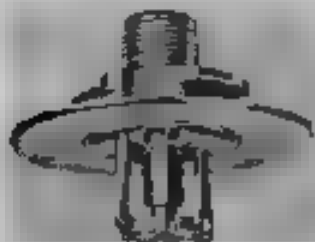
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## Guideposts to the Future

(Continued from Page 9)

grades may soon be wagging the architectural dog. What these grades will be is anybody's guess. But we can definitely see Mechanism creeping into everything. Automobiles with push-button windows and push-button drives, automatic daylight control for buildings, such as is being installed in the new Science Building in Washington, are obvious examples.

If we do these things in automobiles—which are practically throw-away items—and special buildings, why will they not become things required for the ordinary run-of-buildings? Time was when very few houses had bathrooms. Will not individual rooms in future buildings have separate, fully automatic, controls for light and heat and ventilation and cooling to maintain a constant environment—probably from its own nuclear power plant?

It seems that in the engineering sick of architecture, we will have the greatest growth. It is with this in mind, therefore, that we should be educating our younger architects. Maybe in the future individual architects will not exist, but will operate as a group or an architectural clinic. According to current studies the trend is definitely towards larger and more complete architectural offices. This is not just a trend in architects' offices, but is a trend in every form of business in this country. So the future architect who is to manage his group should be educated with some knowledge of all technical fields so he can intelligently coordinate them.

Just a word on prefabrication. I think we should make a real study of prefabrication and its effect on our profession and not run and hide and get annoyed the minute the word is mentioned. When we buy a heating boiler for instance, it is prefabricated; when we buy an air-conditioning unit it is prefabricated. Why should we get annoyed the minute somebody puts plywood and two-by-fours together and calls it prefabrication?

It is very definite from trends already pointed out that we are going to have prefabrication, that the manufacturer is seeking all the time for new fields to use his equipment in.

(Continued on following page)

THE FLORIDA ARCHITECT

reduce labor, improve the product and make a profit. With or without automation in some fields the manufacturer can fabricate cheaper than we can site-fabricate. He will get definitely more and wiser into building construction. But it is up to us to point the way and create the demand and to control the market in the building field.

The English have gone far in designing buildings, the parts of which can be factory fabricated. The Ministry of Education, the architect and the manufacturer all collaborate on the design. We should do something along the same line in this country. Otherwise it may be too late.

I cannot state too strongly my thoughts as to the Octagon having a Department of Standards and Research. I think this department should issue certificates of approval similar to those of the Underwriters Laboratory and Good Housekeeping magazine. This in itself should help defray some expense of the department; and if assistance can be had from foundations, I think this should be done. If not, it should be financed by its members. But of one thing I am certain: it must be established before it is too late. Research and more research is what architects need — also knowledge to keep abreast of research and to use intelligently materials that will be developed from it.

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## AGC Convention Stresses Cooperation

(Continued from Page 2)

*putting the cart before the horse. Planning should precede zoning, not the other way round."*

In a report to delegates about construction activities of the U. S. Corps of Engineers, Col. E. E. KIRKPATRICK commented on the need for "greater precision" in building and "revolutionary" methods of construction. He cited as one example, the need for improved methods of paving air-base strips to produce "a super-smoothness, with the maximum allowable deviation from 1/4- to 1/8-inch in a 100-foot run."

Col. Kirkpatrick expressed hope that the State's flood control program would soon get under way in earnest; and commented on the vital need for conserving water for both industrial and population use.

Presented to delegates as "a labor statesman," GEORGE L. MIRMELT, representative of the carpenters' union, underscored a point important to all present in commenting on the need for better safety practices in construction.

"Florida's safety record," the labor leader said, "is among the very worst in the country. The safety program here is almost no program at all. Maybe the only way to get one is through legislation."

Bid-shopping was the subject of another discussion during Friday's afternoon session. It was mentioned in a report on sub-contractor relations by S. C. LEHRER and also in W. H. Arnold's report on Joint Cooperative Committee activities. Consensus of opinion was that "bid-shopping is an industry problem that must be solved." But no definite conclusions toward this end were adopted by the convention.

Pointed out during discussion was the substance of Senate Bill (U. S.) 1644 which, by requiring submission of all sub-contractors' names on all Federal projects, would force elimination of bid-shopping by government control.

"Government control is certainly not the answer we want," the committee chairman stated emphatically. "But we'll be forced into it if we cannot solve the problem by ourselves."

He indicated that progress was already being made in Jacksonville.

Here contractors are making a sustained effort to accede to architects' demands that all sub-contractors be named within 24 hours after a general contract award has been made. In Palm Beach architects are asking that general contractors name selected sub-contractors prior to contract awards. Cooperating contractors are hoping that in time such now experimental practices may eventually eliminate bid-shopping in this area.

Saturday morning's session was marked by election of officers and addresses by FRANK J. ROONEY, National AGC President, and WILLIAM E. DUNN, manager of AGC's Labor Relations Department. Elected as new officers were: W. W. ARNOLD, Ft. Pierce, President, and V. R. GURMAN, West Palm Beach, Treasurer.

The Council voted measures to strengthen the AGC State organization, to expand its activities and to achieve a closer integration between its member chapters. To put the program into operation delegates elected WILLIAM P. BORN, Jr., as the Council's Executive Secretary. Bobb, for the past seven years secretary-manager of the AGC's Florida East Coast Chapter, with headquarters in Palm Beach, will handle the new assignment in addition to his present duties.

In his address to convention delegates, Frank J. Rooney re-emphasized the importance of the Joint Cooperative Committees now operating with architects and engineers. He gave high praise to achievements of Florida joint committees, particularly that in Palm Beach which he said had established a pattern for successful operation throughout the country.

Rooney also dwelt pointedly on the need for better and more inclusive training for young people in the construction field. He pin-pointed the lack of training facilities at the University of Florida and indicated he would advocate strong support of Florida's AGC organizations for any efforts toward construction of adequate training facilities. Thus he aligned the AGC with architects who are planning to renew, at the next legislative session, their attempts to obtain funds for constructing a new building for the U/F College of Architecture and Allied Arts.



# The Challenge of Progress Is Change

History, the experts say, has a way of repeating itself. And right now the architectural profession is getting a fresh taste of that truth.

Architects are being told they must change their ways. Some fifteen years ago, when Unification was a burning professional issue, they were hearing the same thing. The hue and cry which raged across the country in the wake of the Chicago World's Fair at the turn of the century made raucous, and sometimes bitter, music on the same single string. And formation of the AIA some hundred years ago is evidence that even then professional life had become generally so coated with complacency as to obscure the fire and urge for progress that is its virile and necessary core.

The changes advocated gradually came into being. And it is surely safe to say that no architect practicing today would want it any different. But now architects are under bombardment from admonitions of those who see a new kind of handwriting on the wall and are becoming increasingly vocal about it.

"We face," they say, "a whole new world with new technology. In it is atomic power, solar and nuclear energy, automation, industrial prefabrication beyond our past imaginings. Completely new materials are being developed. New types of complex equipment are being perfected constantly.

"All these things," they cry out, "are the tools of our new designs. We must know them, use them, coordinate them. And we must do so with sureness, with skill, with imagination. Only by doing this can we justify our existence as professional men and maintain our traditional position of leadership in construction.

"The future is now!" they warn. "It is later than we think! We must change now — before it is too late!"

Well. . . . Of course, they're right. That is, they're right about most of it. But like many prophets, they sometimes get a little shrill around the edges.

It is most certainly true that our world is on the threshold of some of the most profound technological developments that have ever been dreamed. And it is just as certainly true that architects, of all people, will be directly concerned and basically affected by the materials and products and methods that will shortly grow out of these developments.

To that extent architects must grow too. They must raise the sights of their own techniques. They must (to use a nasty, but expressive word) streamline professional procedures to travel in company with those who are constantly stepping up the speed of technological evolution. And they must certainly keep abreast of every new idea that offers any promise of providing them with a better means for designing better buildings — the real core of their professional existence.

If this constitutes "change," why then, of course, architects must accept it. But it seems to us that this is better named a challenge. Architects have been doing all these things since a society coined their name and designated their function. The challenge to our profession is no different than that which our expanding technology is throwing down to the whole world.

One of our country's great manufacturing companies has a word for it. They call it "Progress." And the architectural profession might do worse than adopt for its own that company's terse but vital slogan: "Progress Is Our Most Important Product."

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